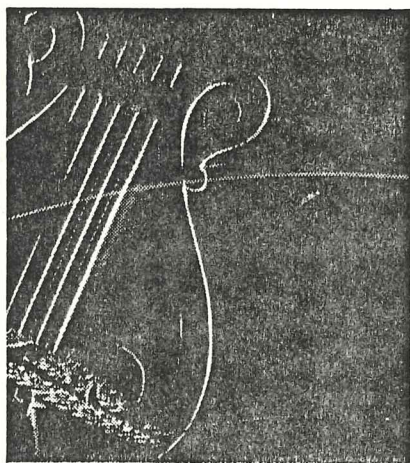


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and acoustic music by*

CULVER,  
DUSATKO,  
LUTEK,  
SCHEIDT

**FEBRUARY 12 8 PM**

**DuMAURIER THEATRE CENTRE  
HARBOURFRONT**

PROGRAM

ANDREW CULVER

Hard Lake Frozen Moon  
(1988-89)\*

Andrew Culver	voice performer
Marie-Luise Kersten	invisible performer
Sean Bronzell	technical assistant

TOMAS DUSATKO

Gentle Madness  
(1986)

Diane Lewarne	soprano
Margaret Gundara	synthesizer
Marc Widner	piano

INTERMISSION

\*\*\*\*\*

PETER LUTEK

From a Leaf in Falling  
(1985)\*\*

Steven Braunstein	bassoon
Mitchell Clark	bassoon
Peter Lutek	bassoon
Kathleen McLean	bassoon

DANIEL SCHEIDT

Obeying the Laws of Physics  
(1987)

Richard Sachs	percussion
Daniel Scheidt	technician

\*Premiere

\*\*Canadian Premiere

SOUND SCULPTURE EXHIBIT

DuMaurier Theatre Centre Lobby  
by  
ANDREW CULVER



# **FILM FESTIVAL**

There are still two more chances to take advantage of New Music Concerts' Spring Series '89 Film Festival, presented in cooperation with the Innis Film Society.

## **SUNDAY**

FEBRUARY 26, '89

**2:00 P.M.**

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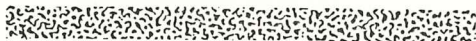
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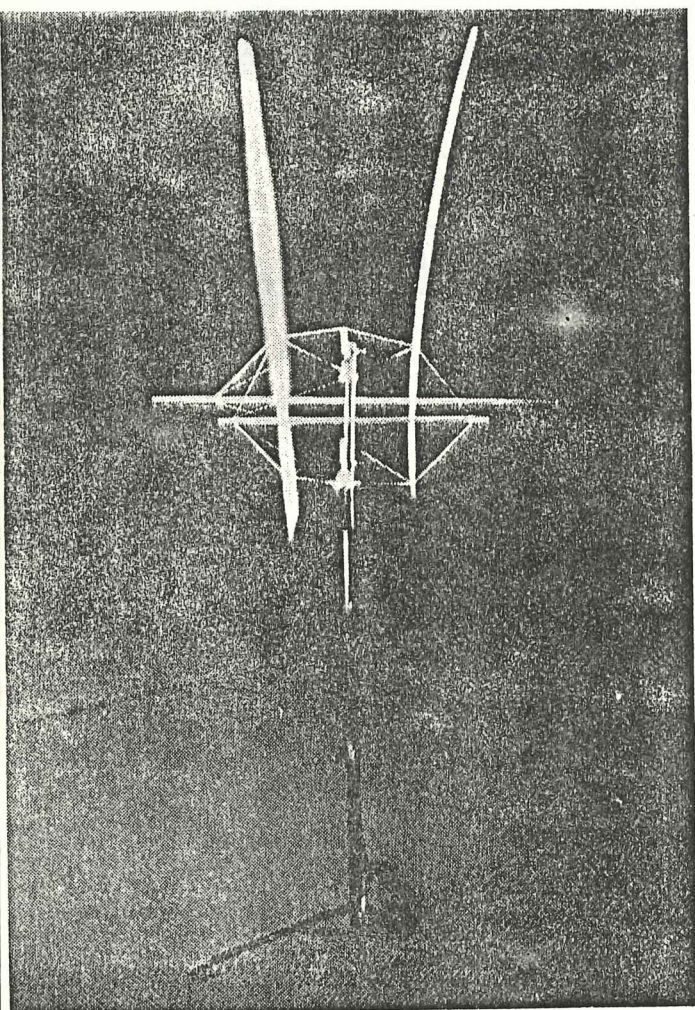




# TENSEGRITY SOUND SOURCE # 5

[1981-83]

Music design performance sound  
source by Andrew Culver



## ANDREW CULVER

Andrew Culver is a composer working primarily in the area of music design, performing on sound sources of his own design and construction, or creating sound source installations for museums and public spaces. He pioneered the musical application of the R. Buckminster Fuller-discovered tensegrity structural principle. He has performed "Music with Tensegrity Sound Source #5" in France, Holland, Germany, Canada and the United States. His installation "Personal Tensegrity Cuboctahedron Sound Sphere Network" was commissioned by the Staten Island Children's Museum of Manhattan.

Culver was born in 1953 in New Jersey, grew up in Montréal, and was a boy soprano at St. Matthias Church. He holds degrees in music composition at both the Bachelor and Master level from McGill University, where he studied composition with John Rea and Bengt Hambraeus, analysis with Marvin Duchow and Claude Ballif, sound recording with Wieslaw Woczcyk and electronic music with Alcides Lanza. Amongst his achievements are awards from the Canada Council, the National Endowment for the Arts (USA), and the Ministère des Affaires Culturelles de Québec. At McGill he met Mario Bertoncini, a guiding light and the originator of the term "musical design".

Since 1984, Culver has worked closely with the American composer John Cage, designing ic (an I Ching coin-tossing oracle simulation) and other composition-specific computer programs, and assisting in the composition and direction of Cage's "Europerras 1 & 2". Plans are now being made for Cage's "Noh-Opera, The Complete Musical Works of Marcel Duchamp", for which Culver will design a tensegrity sound set to be dismantled and reassembled during a performance, the stagehands following a book of instructions along the lines of the notebook Duchamp left for Etants Donnes.

Marie-Luise Kersten, who lives in Frankfurt, Germany, was classically trained in the ballet. She has danced in the Stuttgart Ballet, the Munich Opera Ballet and the Frankfurt Ballet, where she worked as a soloist with William Forsythe. For the past two years she has choreographed various operas and dramas at German theatres, and at the moment she is creating a new work for the Robertson Ballet of Binghamton, N.Y.



## HARD LAKE FROZEN MOON

"For some time I have paid attention to the interaction of body and sound source as a point of departure for music design. In the design of activity interfaces, the spatial takes precedence over the temporal. Physical factors such as size, weight and flexibility become the compositional domain, and the resultant designs by their nature drive the conventional compositional considerations such as loudness and duration. Now I am interested in making music while paying no attention to time whatsoever.

HARD LAKE FROZEN MOON fails at this, but not completely. The environment was built first: 19 cylindrical forms supporting 8 motors, 4 speakers, wires, tubes and rods, 7 contact microphones and one hydrophone, computer controlled mixer, tone generator, motor controller, and vocal microphone. Vibrations are introduced into the structures in 5 ways: speakers driven by the tone generator, speakers driven by voice, electrical motors, hand delivered mechanical devices, and directly by player activities. Arthur Loeb, crystallographer, speaks of "the proclivities of space". Four energy centres combining to form a tetrahedron and only a tetrahedron is a proclivity of space. We do everything we can with our sound source environment, having to (its proclivities), and having built it from scratch, without a past. In other words, we make ourselves useful.

I would like to thank Marie-Luise Kersten for creating the role of the invisible performer, Bill Codington for building the motor controller, and Sean Bronzell for doing all the wiring. This work was commissioned by New Music Concerts, with the assistance of the Laidlaw Foundation."

Andrew Culver

## TOMAS DUSATKO

Tomas Dusatko received his musical training at the University of Toronto, graduating with Bachelor and (on a Graduate Fellowship) Master of Music degrees in 1976. He undertook studies in composition with John Weinzweig, Lothar Klein, Oskar Morawetz and John Beckwith.

The works composed before 1980 tend toward a somewhat rigorous intellectual approach to form and content. All however, demonstrate a sensitive concern with new timbric possibilities coupled with an inherent sense of lyricism. Also evident is an interest in historical connections, notably ideas derived from ancient Greece, Baroque etc. (i.e. "Nomos", "Episodes"). Each individual work has a distinct "soundscape" resulting from the consistent use and development of particular types of harmonic structures (e.g. chords built exclusively of 3rds and 2nds) and melodic material directly derived from such harmony. In this way, melody and harmony are closely integrated. Concise, distinct melodic ideas undergo thorough development (e.g. "Melos").

While much of the aforementioned still applies to works composed after 1980, Dusatko's music displays a gradual trend toward a more intuitive and dramatic style of expression (i.e. "O Sancta Simplicitas"), employing more traditional melodic and harmonic material in new ways. Prominent is the juxtaposition of free tonality and dissonance, such as that in "Gentle Madness."

Dusatko's works, ranging from solo and chamber to live electronic and orchestral, have been performed across Canada and in Europe, including the International Guitar Festival and the Victoria



International Festival of the Arts. His compositions have received frequent national broadcasts on the CBC and he has been given several awards: among them, from CAPAC on four occasions (1975, '77, '77 and '81); the International Guitar Concours ('78); and most recently, the International New Music Composers Competition - New York '87, for his orchestral work "Traces of Becoming."

### GENTLE MADNESS

"Gentle Madness" is a setting of Arthur Rimbaud's 1870 poem "Ophelie." Inspired by Shakespeare's image of Ophelia, Rimbaud's vision of this "poor, mad child" moving into madness and beyond was to me pervaded by a strangely compelling and haunting beauty. The poet perceives her as a "pale white phantom," endlessly drifting, "rocked by the water... floating...dreaming," outside the realm of time -- her soul unable to find a final harmony.

The sonorities attempt to capture her fragility and delicate nature. At the same time, the juxtaposition of, and fluctuation between tonality and dissonance mirrors her drifting between lucidity and final madness."

Tomas Dusatko

## PETER LUTEK

Peter Lutek is a Canadian bassoonist, saxophonist, composer and improvisator.

As a composer, Mr. Lutek is entirely self-taught. During his high school years, he began producing music of a largely experimental nature, including tape pieces and a piece for self-constructed metal percussion instruments. His last piece of experimental music was "Branch by Branch, An Experiment for Bassoon" (1982), which explored sound production using a disassembled bassoon, prepared with corks, balloons, and specially designed reeds. Since 1982, Lutek has been writing wind music of a more consonant nature, with an emphasis on pieces for bassoon. He has recently begun working once again with electronic music, using computer-based MIDI (Musical Instrument Digital Interface) systems.

As a bassoonist, Mr. Lutek was a first prize winner in the CBC Talent Competition in 1981, and has been soloist with the orchestras of Hamilton, Calgary, Ottawa and Quebec. Hamilton Spectator critics have referred to him as "that superb bassoonist" and as one "possessed of that intangible and undefinable quality that separates the artist from the mere player".

Peter Lutek currently freelances in Toronto, and performs regularly with New Music Concerts. In addition, he works at Songwriter Productions in Toronto as a composer and MIDI programmer.

## FROM A LEAF IN FALLING

This bassoon quartet found its beginning in the observation of a single leaf falling through the air. I was frustrated with the

prerequisite, so common in Western music, of building large structures by assembling elements in static relationships. It struck me, through that one beautiful leaf, that individual and smaller elements might be more important to me than an overall panorama. Thus, "From a Leaf in Falling" is a collection of fourteen musical poems, all based on the Japanese Haiku form. These poems, whose durations range from eleven seconds to two and one half minutes, may be played in any order and with any repetitions or deletions desired by the performers. The overall form of the work therefore becomes variable, and invites the performers to stress the individuality of the components more than the structure of the whole. It is my hope that this refusal to imply a single "right" relationship of elements will help us to avoid "missing the trees for the forest."

Peter Lutek

"From a Leaf in Falling" was originally commissioned by Christopher Weait, and funded by the Music Commission Program of the Ontario Arts Council.



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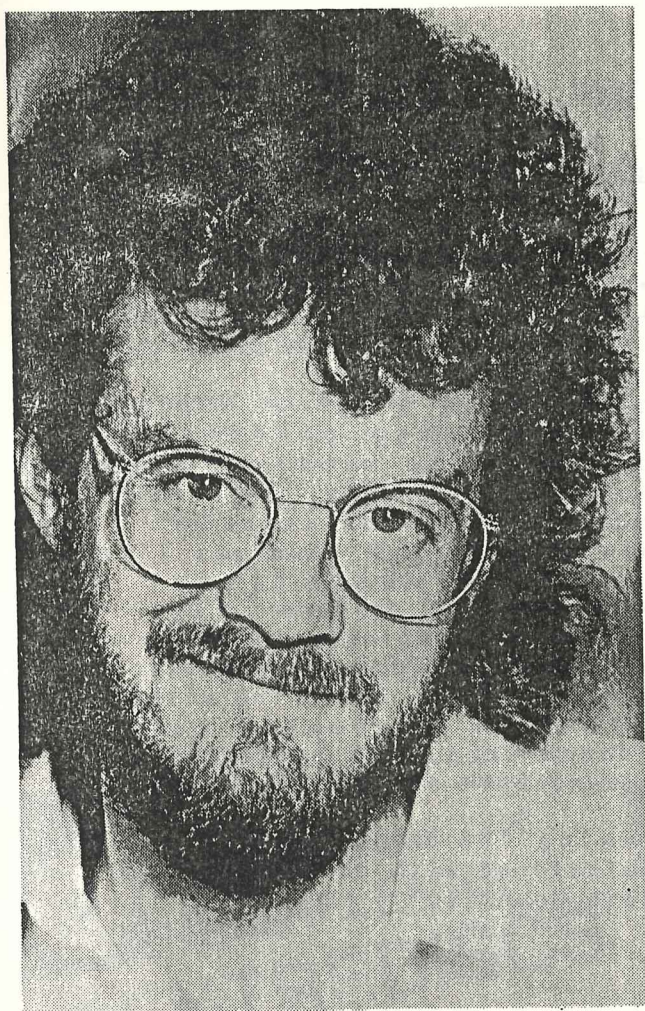
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## DANIEL SCHEIDT

Following studies in percussion, composition, and computing science, Daniel Scheidt is pursuing an active interest in software as a compositional medium. His respect for improvisation and live performance has led to the development of several personalized, software-based instruments. Recent work focuses on interactive systems which respond to acoustic input from live performers. Scheidt's work has been broadcast by the CBC and continues to be presented in concerts throughout Canada and in Europe.



## OBEYING THE LAWS OF PHYSICS

This piece is a software composition for solo percussionist and reactive electronics. The computer acts as an extended instrument, augmenting the actions of the live musician.

Performing on a set of electronic drum pads, the percussionist provides source materials (pitches, velocities, rhythms, phrases) for processing by the computer. The computer's output involves literal quotes, elaborations, and transformations derived in real-time from the percussionist's performance - the computer knows no specific pre-composed score. Exploring within the context of a complex auditory feedback-loop, the performer's role includes both stimulus and response.

"Obeying the Laws of Physics" was commissioned with assistance from the Canada Council.

Daniel Scheidt

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## CAN YOU HELP?

Would you like to meet our guest composers, participate in the production of our workshops (such as Stuart Dempster's "Sound Massage Parlour", April 20-22!), or just be a part of New Music Concerts' activities? We need volunteers to greet NMC guests at the airport and monitor at workshops; your ideas and assistance are valuable to us.

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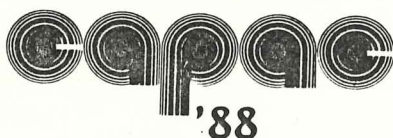
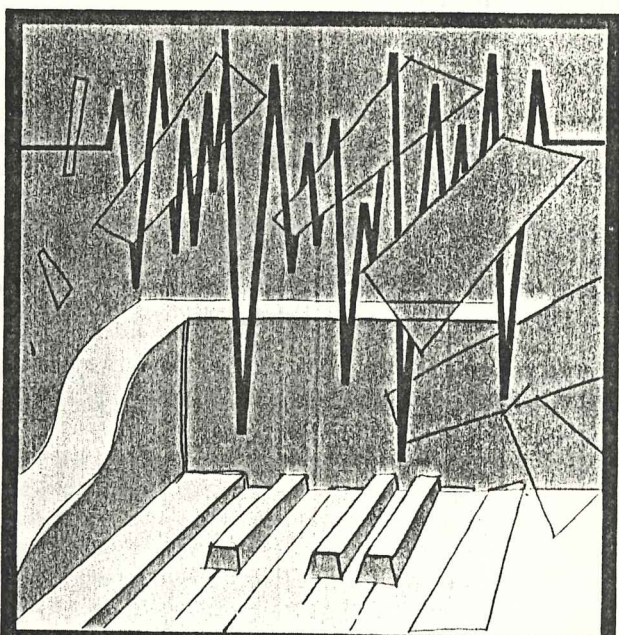
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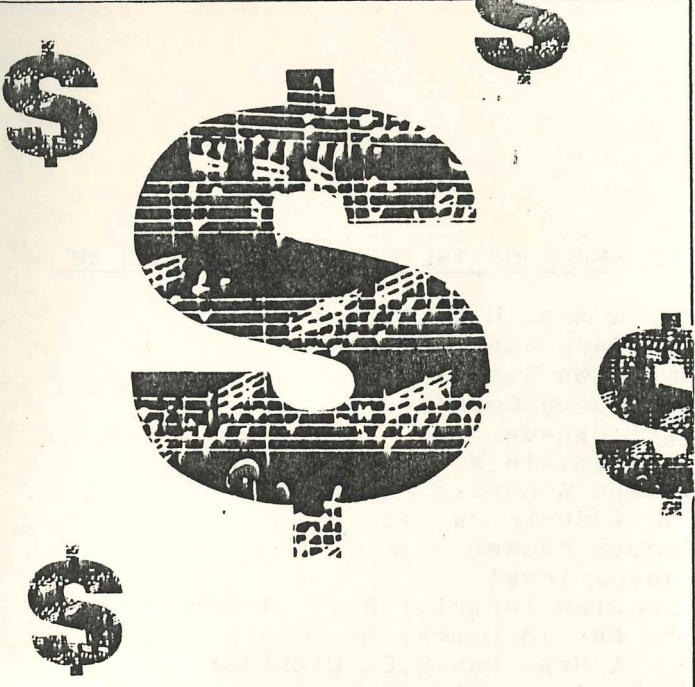
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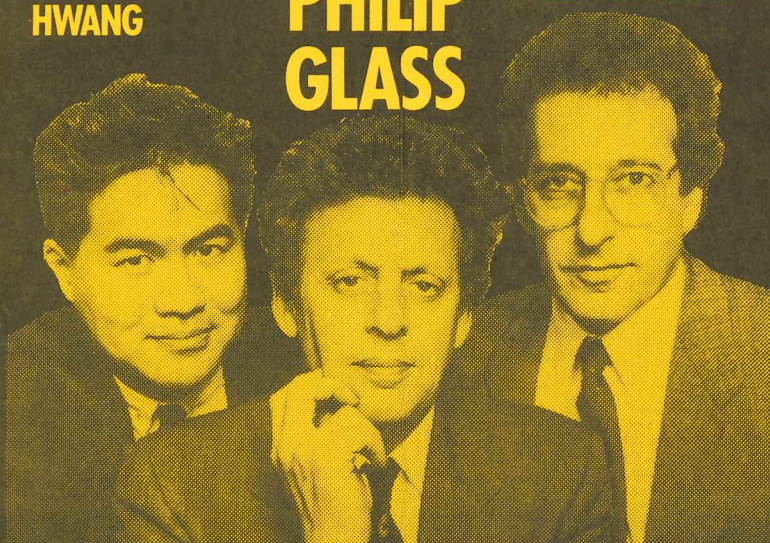
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